

American Art News

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RYERSON BUYS OLD MASTER.

Mr. Martin A. Ryerson, the Chicago art collector, has just acquired from the Kleinberger Galleries, 709 Fifth Avenue, a "Madonna," by Piero Pollaiuolo, painted about 1470. The picture has belonged to the collections of Alexander Barker, London; G. P. Boyce, London; Charles Sedelmeyer, London, and M. Weber, Paris, and was exhibited in the British Institution, London, in 1860; in the Leeds Exhibition, 1868; in the Royal Academy, 1877, and in the Berlin Art Society, 1901.

The painting is typical of the glorious spirit of Florentine art in its first freshness, before naturalism encroached upon the pure ideal of beauty.

The picture represents the Madonna with the Child and two adoring angels.

The colors, still shining with their original clearness, are bright and luminous. The Virgin's garment is carmine, her mantle greenish blue, the angels have light violet and red tunics. The conception is entirely free from sentimental weakness, but has a strain of lyrical beauty.

A QUEEN'S DESK SOLD.

A French inlaid desk, recently sold for \$50, once the property of Marie Antoinette, who later presented it to one of her ladies in waiting, came into the possession of the late W. W. Spence, of Baltimore.

When his property was recently divided the desk went to Mrs. Wallington Hardy, of Norfolk, Va., a relative. Mrs. Hardy in turn sold it to Mr. Faris C. Pitt, a Baltimore art dealer, who traced its history. It is said that the Spence family later offered \$1,200 to buy it back, but the offer was declined. Recently the desk was sold to an out of town collector for a price said to have been \$5,000.

SARGENT BUYS GOTHIC ART.

John Singer Sargent, has just purchased a XV century Gothic cope of ruby red, and also ten other Gothic velvet pieces for his private collection from the Kelekian Galleries, 709 Fifth Avenue. Originally this cope was in the collection of Madame Le Long, of Paris. Mr. Sargent has been collecting Gothic art for the past fourteen years, and his latest acquisition is considered an interesting example. The other half of this antique cope will be placed in the Fogg Museum, Cambridge, Mass.

MRS. WILCOX SELLS OLD MASTER.

A three-quarter length portrait of Beatrice D'Este, by Bernardino dei Conti (1400-1525) was recently sold by Mrs. Sanchez Wilcox, the New York dealer, to a prominent western collector, said to reside in Cleveland, for a reported price of some \$15,000.

The portrait, of which the original as a bust, or a replica, is in the collection of Mr. John G. Johnson, of Philadelphia, is attributed to Bernardino dei Conti by Mr. Benson, who, in his catalog of the Johnson collection, devotes a page to the description of Mr. Johnson's canvas, and mentions the other picture.

Mrs. Wilcox secured the picture from Mr. J. A. Holzer, the artist of this city, whose work in cut glass has brought his deserved reputation, for, it is said, a net price of \$12,000.

FRICK GALLERY INVADED.

It would appear that when Thomas Hastings, who is Mr. Frick's architect, and who is also secretary of the French Museum presided over by Mr. McDougall Hawkes, some time ago asked for the privilege of admission to the Frick art gallery yesterday for the then 30 members of the Museum—neither gentlemen foresaw that the Museum would seize the opportunity to increase its membership and gain a large addition to its funds by issuing blank applications to thousands for membership, at \$10 annual dues, with the privilege of visiting the art gallery.

This clever commercial move resulted in such a flood of membership applications from the country over, as well as New York, that nearly a thousand persons, it is said, thronged to the gallery between 3 and 5:45 o'clock yesterday, the hours appointed, with the result that few saw the paintings and other art works with any satisfaction, and that Mr. Frick is reported to have been much annoyed as he has, up till now, refused admission to his gallery to even intimate friends, and has been most adverse to any publicity regarding it or its contents, rigorously excluding newspaper representatives in particular.

It now looks as if Messrs. Hastings and Hawkes would have to do some explaining to Mr. Frick.

RARE CHINESE VASES SOLD.

Two rare and unique Chinese vases of the Kang-hsi period, one club-shaped, and the other cylindrical in form, said to be the finest examples of the kind in existence, have just been acquired by an American collector, who is forming what will ultimately be the most notable collection, outside of this city and Philadelphia, in the country.

The two vases were purchased from Mr. Parish Watson of the Dreicer Galleries, 560 Fifth Ave., and both have been in well known collections, one in that of Sir William Bennett of England, and later in that of the late Gen. Brayton Ives of New York, and the other in that of the English banker, Mr. G. L. Bevan. They were originally purchased and sold by the late Edgar Gorner, and later were brought together by Mr. Watson.

One of the vases is decorated with figures of court nobles and ladies with the figure of the Emperor Kang-hsi in the upper portion. The other is embellished with

METROPOLITAN BUYS TEXTILES.

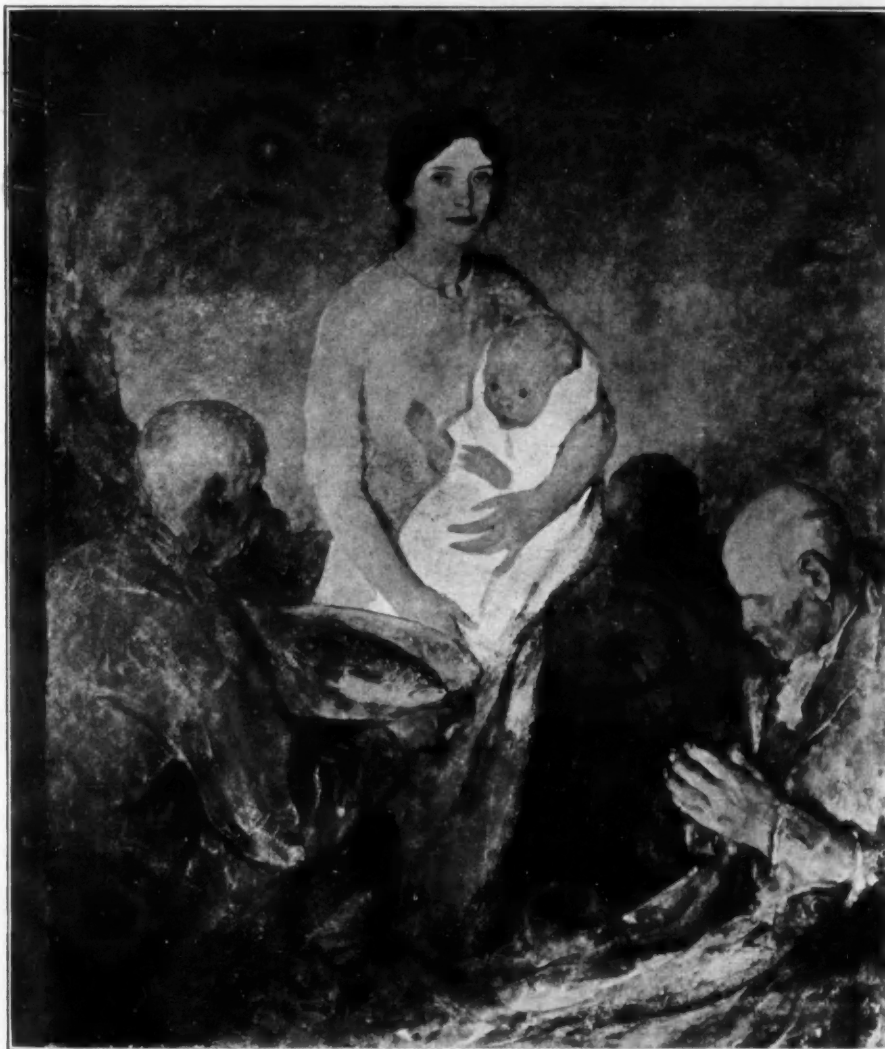
The Metropolitan Museum has just acquired a number of notable examples of early textiles, dating from the XIV to the XVI century from the Kelekian Galleries, 709 Fifth Avenue.

These pieces include an early Arabian textile, with Byzantine silk inscription; also an example of Venetian Scutari velvet, and one of Persian velvet of red, blue and gold. Among other pieces are a ruby red Venetian velvet, a Broussa brocade of green and gold, a Gothic velvet of red and gold, another Venetian Scutari velvet (a double panel of ruby red) and an early Persian velvet of red and blue.

A Gothic velvet piece of green and rose has also been acquired by the Museum, one-half of the chasuble going to the Boston Museum.

A Mantegna Brings \$120,000.

At a recent public auction sale in Berlin, a picture by Mantegna was sold for \$120,000.



"ADORATION"

Chas. W. Hawthorne

At the Macbeth Galleries.

a group of deities bringing votive offerings of flowers, in a vehicle drawn by sacred antelopes to Si-Wang-Mu, Queen Mother of the West, who is surrounded by attendants carrying symbols of immortality.

Back of this group is one of frightened deer standing on masses of rock overlooking a stream. This vase is described as the rarest example of its class of the Kang-Hsi period. It is said that the price paid for these two vases, \$60,000, is the record one in America for examples of the kind.

Rodin Married—Not Ill.

Auguste Rodin, the sculptor, instead of being ill, as was stated in the Paris papers, was married this week to Mlle. Rose Beurre, according to "Evenement." The marriage took place at Meudon. Etienne Clementel, Minister of Commerce, and M. Peytel, director of the Algerian Credit Bank, were witnesses for the sculptor. Albert Dalimier, Under Secretary for Fine Arts, was present.

Rodin is seventy-six years old. He was first married when he was twenty-three, and his first wife acted as his model in the early years of his struggle for recognition.

"L'Allegro," a landscape by Charles H. Davis, has been purchased by the Malden Public Library, of Malden, Mass.

SLIGHTLY SARCASTIC!

"Le Cousin Pons," in its issue of Jan. 15 last, after giving a long list of current New York art exhibitions makes the following somewhat sarcastic comment:

"This (American?) nation without traditions, interests itself prodigiously in those of more ancient nations. Its elite is perpetually striving, with the energy that characterizes the race, after aesthetic pleasures."

THE FETE OF THE PENGUINS.

A newly formed artist organization, known as the Penguins, is to give a ball on Feb. 9 at the Palm Garden. The club has rooms at 8 E. 15 St. Among the artists interested are W. J. Glackens, Robert Henri, F. D. Steele, W. Pogany, M. Fenderson, A. Rueh, Rudolph Dirks, George Herriman, Albert Levering, Gus Mager, W. L. Jacobs, Walt Kuhn, C. B. Falls, H. Roth, J. Bryant, C. Allan Gilbert, C. Prendergast and G. Hufaf. The affair will illustrate a "Fete in a Spanish American Village."

Pictures by Jonas Lie, including scenes of the Panama Canal have been exhibited recently in the city library of Spokane, Wash.

ART SOC'Y'S 50TH BIRTHDAY.

The American Watercolor Society opened with a largely attended reception Wednesday evening in the galleries of the National Arts Club, its fiftieth annual exhibition.

While the Club Gallery is not one suited in dimensions or by lighting for adequate display of the often-delicate colored works in the lighter medium, and with 327 exhibits the walls are too crowded—the show is notwithstanding these drawbacks, a most attractive and excellent one, and one of which the veteran organization may well be proud, on its half century anniversary.

Art Critics Jury Give Prize.

A Jury which, as a novelty, was composed of the art writers and critics of the N. Y. Times and Herald, Eve. Sun and World, Brooklyn Eagle and AMERICAN ART NEWS, met in the Gallery Wednesday afternoon, by invitation of the Society, and awarded, after much deliberation, the Alexander Hudnut prize of \$200 for the best work shown, to Sidney Dale Shaw of N. Y., for his "Snowy Roofs" a clever portrayal of roofs rising in planes, and lightly snow-covered, a homely subject, but good in color quality well composed soft and harmonious in tone and with a certain poetic feeling. Honorable mention was unanimously given to Harold L. Dunbar of Waverly, Mass., for his "Morning Mass," a simply and truthfully painted winter country scene, full of human interest, with its small band of "the faithful" trudging through the soft snow, still falling—all in gray tones. The Jury had much praise for Rhoda Holmes Nicholls' simple charming young woman, quaintly gowned in the costume of 1860, for Childe Hassam's "Madrid Balconies and Roofs," Jane Petersen's "The Pier," Horatio Walker's "Swine and Swineherd," Chauncey P. Ryder's two winter scenes and Hayley Lever's "Marblehead, Mass.," so it would seem, that from the art writer's viewpoint, these are the best pictures in the display. It will be interesting to learn whether the verdict of the artists will confirm that of the critics. The experiment was, in any event, an interesting and instructive one, and it is to be regretted that all the dailies and weeklies were not represented on the Jury.

Salient Features of Display.

With so large an exhibition, and so little time and space this week in which to review it—only brief mention can be made of its salient features. There is a refreshing absence of body color and the majority of the works shown are in pure wash or gouache—while sincerity marks most of the exhibits. Among those pictures and groups of pictures, for a number of the leading painters in the lighter medium, have sent several examples, all well and wisely hung together, and part from the critic's selections above mentioned, which seem to stand out most on a first and hurried view, are Ernest Albert's "The Snow," W. J. Aylward's "Dawn," Paula Balano's "Mt. Parnassus," Elinor Barnard's "Still Life," Chas. Basing's "Old Bridge," Hilda Belcher's "Nat," Johanna Boericke's "Across the Lake," Carl J. Blenner's "Doris," Harold P. Browne's "Van Cortlandt House" and others of his group. John F. Carlson's "Old Mills," Eliot Clark's group of landscapes, Colin C. Cooper's depictions of the San Diego Exposition grounds and buildings, Edward Dufner's two examples, and John Ward Dunsmore's "Perplexing Point."

Other Good Pictures.

Also worthy of note are Chas. Warren Eaton's "Bruges Canal," Geo. Wharton Edwards' "White Island Light" and "Amalfi," Granville Smith's two exhibits, A. Franzen's "Noontime" and C. Bertram Hartman's "Strange Waters." Childe Hassam's group runs the gamut of his delicate charming color palette, there are three of E. L. Henry's always truthful and interesting Colonial scenes, and Felicie W. Howell shows nine examples of her colorful brush. Alice Schille sends seven small brilliantly colored sketches of coast, river and ocean, Albert Sonn, a delightful study of "Casy Cove—Rockport," H. A. Vincent a strong "Fishers Drying Nets" and E. C. Volkert two of his typical and sunny cattle pieces.

The freshness and charm of good watercolors, which so well recall the "Good Old Summertime," or, anon the softer aspects of winter days, make the exhibition, as always, attractive to the true art lover.

This season the Society presents a display of really exceptional merit and emphasizes the justice of Mr. Macbeth's recent "Plea for Watercolors" in the last issue of his Art Notes.

James B. Townsend.

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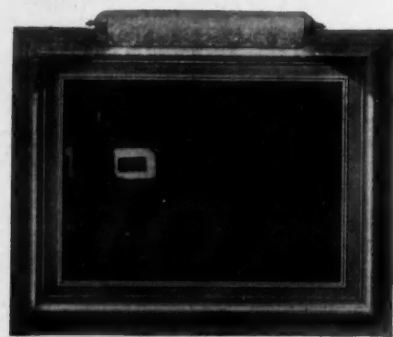
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of Art and Literary Property are scheduled for February and March and dates in April and May are filling up rapidly. Correspondence is invited with owners and executors.

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EXHIBITIONS NOW ON

Architectural League Display.

The twenty-first annual exhibition of the Architectural League of New York will open to the public in the Fine Arts Galleries, 215 W. 57 St., today, following a "Smoker" last evening, given this year for the advertisers in the elaborate catalog, which is always a feature of the annual display, and for members of the building trades, who are especially interested in a supplementary exhibition of building materials, arranged this year for the first time, in the basement underneath the Vanderbilt Gallery.

This season, as last, sculpture and decorative painting rather overshadow architecture in the exhibition, but the virtual suppression of the architectural drawings and plans which, up till last year, formed the greater portion of the exhibits, will again, as last year, make the display more generally popular and draw a larger attendance. The Vanderbilt Gallery, as last year, has been transformed into a formal classical garden in which sculptural exhibits take their place. The visitor will wander between blooming hedges bordered with flowering plants, while flowing waters, cascading from pool to pool, lend a touch of realism to the ever-changing setting. Quaint little bridges cross the streams, leading from one surprise to another; and here the most notable productions in the arts and handicraft executed throughout the entire country during the past year, are shown.

Show No Longer Academic.

Until last year, as said above, the atmosphere of the exhibition has been rather academic. It has been the aim of the League this year to create an interest not only for the man who is versed in the arts, but also for the uninitiated who may be merely seeking pleasant diversion or some ideas for the home. With this in mind the makers of fine wares have also been invited to exhibit their best works. Beautiful textiles, wood carvings, examples of the potter's art mural decorations, plans and models of houses, drawings, paintings and stained glass windows, have been placed to form a fusion of the arts and crafts.

On Feb. 10, William Laurel Harris will speak on "Ancient and Modern Stained Glass," and on Feb. 17, Horace Wells Sellers of Phila. will tell of the splendid suburban homes recently built near his city. On Feb. 26 the members of the League and guests will enjoy an evening of pagantry.

The Principal Exhibits.

Only the principal exhibits can be noted in this first hurried review and in stained glass these are Lumiere places (autochrome) by Charles J. Connick, St. Michel by William Willett and Annie Lee Willett, and a panel by Heinigke & Smith; in decorations, a decorative panel designed by C. B. Falls and executed by Myer Studios (Persian character), a large canvas "The Abduction of Columbine" by Arthur Crisp, a study for decorative panel by H. W. Rubins, "The Walled Town of Avila" by Arthur Byne, and screen, "The Lotus Lady," by Duncan Smith.

The chief architectural exhibits are designs for a Scottish Rite Temple by John R. Pope (large exhibit containing 10 drawings and photographs), Harvard Hall, in Harvard Club of Boston, by Parker, Thomas & Rice; Newark Memorial Building by McKim, Mead & White; Deshong Memorial Museum by Brazer & Robb; residence of A. B. Houghton, Corning, N. Y., by Howard

Greenley, and residence for Frank R. Wells, Burlington, Vt., by Mann & MacNeille.

The sculpture exhibits include a model for Group on Allison Monument, Des Moines, Iowa, by Evelyn B. Longman; large figures by Hermon A. MacNeil for Northwestern University; a sun dial by Chester Beach; elevator doors for public building, Pittsburgh, by Charles Keck; a Group for Brooklyn Terminal of Manhattan Bridge by Daniel French, and decorat. on for a theatre by Leo Lentelli.

In landscape architecture there are shown models by Ferruccio Vitale, Mary R. Jay, Grosvenor Atterbury and Stowe Phelps, Cross & Cross and Taylor & Levi; models of boats, wrought metal grilles and lighting fixtures, special tiles and pottery, reading desk (Italian XIV century), overmantel fountains and many small designs in color.

Portraits at Mrs. Whitney's Studio.

"A tout seigneur, tout honneur," and John S. Sargent's portrait of Countess Szechenyi, is perhaps the most striking of the 28 portraits in Mrs. H. P. Whitney's third portrait exhibition, now on in her studio, 8 W. 8 St., to remain until Feb. 12. Countess Szechenyi (Miss Vanderbilt) is portrayed by Mr. Sargent, gracefully posed, at full length, standing, with one elbow resting on a marble balustrade, while a background of exquisitely shaded foliage throws into relief the slender figure gownned in filmy white material, with a blue sash and a touch of blue on the corsage. The deep blue eyes with dark lashes and brows, and the lighter brown hair, are charming points in this characteristic painting.

Another interesting portrait is that by Wm. T. Smedley, of a woman in a red velvet dress and dark fur coat, a study in reds and browns blending and melting into harmonies that set off the dark beauty of the sitter.

J. Mortimer Lichtenauer has a charming portrait of a handsome young woman with her hands resting on the head of a magnificent deerhound, entitled, "Friends," in which the artist strikes most happily a sympathetic note.

A "Portrait" of a tall, fair woman in an evening dress of soft white with flowing draperies, posed against a background of blue and white hangings, by Kenneth Frazier, is a good example of his brush, and a full length presentment of a woman in a ball dress is a fine piece of coloring by William Cotton.

Other portraits of interest are by Philip L. Hale, Childe Hassam, Charles S. Hopkinson, J. Alden Weir, Earl Stetson Crawford, Zorn, Lydia Field Emmet, and other well known artists.

Some good sculptures are shown and especially notable is a head of an old man, well modeled and excellent in details by Miss Canfield, daughter of Mrs. Frank Gray Griswold by a former marriage, and several well thought out and finely modelled heads in bronze by Henry Clews Jr.

Ernest Lawson's Spanish Paintings.

Ernest Lawson has journeyed to Spain for inspiration for his brush, where he painted a score or more of landscapes among the hills of Segovia, and also picturesque gateways, and ancient castles and monasteries.

His exhibition of these Spanish landscapes is now on at the Daniel Gallery, 2 West 47 St., to February 13. Impressive is "Religious Procession," relieved by the colorful hills, and the artist's mood was poetic when he painted "Evening" where the shades of night were falling, and the old tur-

rets of castles on the hills, silhouetted against the sky. Other pictures of interest are "Romanesque Church," "Poplars," "The Market Place" and "The Monastery," "Village on the Hill," and "Winding Road."

Old Masters at Ehrich's.

The present exhibition of "Old Masters" at the Ehrich Galleries is an unusual one, and is made up of seven distinguished portraits, all of men representing, respectively, the early English, French, Flemish, German, Spanish, Dutch and Italian Schools. It is rare that one has the opportunity to study one example each of these various schools and although they differ widely in conception and thought, the exhibition as a whole, is harmonious.

The most commanding painting in the room, perhaps, is the large life-size "Spear-bearer," by G. B. Tiepolo (1693-1770), part of a large composition called "The Finding of Moses."

The "Portrait of the Marquis d'Acqueville," by Aimee Duviol (flourished 1786 to 1824), is an unusually fine piece of painting and fully represents the early French school.

The Portrait of Lord North by Allan Ramsay (1713-1784) should be of special interest to Americans, due to the stand Lord North took at the time of the Revolution.

The "St. Peter," by Nicholas Berghem (1620-1683) shows this sterling landscape painter in an unusual phase.

There is a splendid Van Dyck (representing the Flemish School), the portrait of Sir Thomas Chaloner who was one of the regicide judges who condemned Charles I to death.

The "Portrait of Conrad Zeller," by Christopher Amberger (1500-1562) shows a man of the period by the closest follower of Holbein. The painting approaches Holbein very closely and shows to what heights this follower of a more famous master could rise.

The Spanish School is represented by an interesting serious portrait of Miguel del Pozo by Francisco Zurbaran (1598-1662) signed and dated 1630.

SALES PAST AND TO COME.

Dr. Owre's Oriental Art Sale.

Many rare examples of Oriental art are included in the collection of cloisonne and other enamels, old Japanese bronzes, sword guards, knife handles, lacquers and ancient old brocades, formed by Dr. Alfred Owre, of Minneapolis, and now on view at the American Art Galleries, preceding the sale at the Galleries on Feb. 5-8, afts., inclusive.

The collection contains typical examples of Chinese enamels, ranging from the Ming to the Chien-lung Dynasties.

Americana to be Sold

A notable collection of Americana from historical libraries, including those of the late Dr. O. O. Roberts, of Northampton, Mass., Leonard Benedicks of New York, and the late Hon. Garret D. W. Vroom, of Trenton, N. J., will be placed on exhibition at the American Art Galleries, Monday, to continue until the date of sale Thursday and Friday afts. and eves., February 8 and 9. Many rare New Jersey historical items are included in the library formed by the late Hon. Garret D. W. Vroom.

Yamanaka Art Sale.

Jardinieres of the Ming period, enamels of the Sung Dynasty, lacquer and ivory bird cages and other Oriental art objects were dispersed at the first session of the sale of the Yamanaka collection at the American Art Galleries on January 26, when more than 190 pieces brought the sum of \$77,385.

For a Fei-ts'ui jade censer with original cover, Miss R. H. Lorenz, agent, paid \$2,900, and a Clair-de-lune coupe (K'ang-hsi) was purchased by Col. Jacob Ruppert for \$1,350.

At the second and final session of the sale on January 27, a total of \$38,440 was realized, making a grand total for the two days' sale of \$115,825.

An Imperial palace screen (Ch'ien-lung) went to C. T. Loo for \$1,600, and Baliozian Brothers paid \$1,700 for a Chinese carpet, (K'ang-hsi).

Sale at Collector's Club.

At a sale of first editions, letters and Association books of noted English and American authors, at the Collector's Club Jan. 24 last, 600 lots brought the total sum of \$1,552.

A letter by Robert G. Ingersoll setting forth its writer's creed, "If there is anything besides the universe—I am not aware of what it is" was knocked down for \$25.

Chinese Art Sale.

The first session of a four days' sale of Chinese art from the collection of Duke Tsia-Po place Wed. afternoon at Clarke's Art Rooms, and brought a total of \$2,541.

(Sales continued on Page 6)

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Early American Art Display.

As already announced, an exhibition of early American art will open at the Brooklyn Museum tomorrow (Sunday) to continue until Sunday, March 11. The American galleries have been redecorated for this exhibition. The total number of exhibits will be about 140, exclusive of the miniatures. The portraits of Washington will naturally take first place in public interest. Among these is one of the three full length portraits of the "Lansdowne" type by Gilbert Stuart, lent by Mr. Robert Low Pierrepoint of Brooklyn. One of these pictures was painted for the Marquis of Lansdowne, and sent to England, and another is in the Pa. Academy in Phila. Another full length portrait of Washington by Charles Willson Peale is loaned by Mr. Thomas E. Kirby. Two other portraits of Washington, one by Gilbert Stuart and one by Charles Willson Peale, are loaned by Mr. Herbert L. Pratt, who also loans a Washington by Rembrandt Peale of the "porthole" type.

The Ehrich Galleries are loaning a finished duplicate of the unfinished and especially famous Boston Atheneum type, now exhibited in the Boston Museum. There are various paintings of unusual interest by S. F. B. Morse, the inventor of the telegraph.

Among other especially rare and unusual pictures are three excellent marines by Thomas Birch, representing famous naval battles of the War of 1812. Various original sketches of famous pictures are also shown, one of these loaned by Mr. Herbert L. Pratt, is the original study by Copley for his "Death of the Earl of Chatham" in the National Gallery, London; another, loaned by Mr. John H. Morgan, is the original study by Copley for the "Death of Major Pierson" in the same National Gallery. Mr. J. Pierpont Morgan loans an unfinished picture by Benjamin West, representing the Signing of the Treaty of Peace which closed the Revolutionary War, and recently purchased in England.

Perhaps the most interesting exhibit, although not the best painting, is one said to be the earliest existing American picture a "Last Supper" (35 x 117½), painted in 1721 for St. Barnabas Church in Queen Anne's Parish, Maryland (within twenty miles of Washington) by the artist Gustavus Hesselius. Hesselius was born in Sweden in 1682, came to America in 1711, and died in 1755. His picture was probably the first commission for a work of art to be placed in a public building ever given in America. After half a century the old church was demolished, and the picture disappeared until three years ago when it was found in the possession of the present owner, Mrs. Helen Gassaway. The biographical details relating to Hesselius and to this remarkable painting have been obtained by the researches of Mr. Charles Henry Hart. The painting itself would appear to represent a Swedish transcription and inheritance of the 16th century Italian traditions. Besides the ordinary catalog, a limited de luxe edition will be published containing illustrations of every picture in the exhibition.

Frank Townsend Hutchins is to hold through February an exhibition of some 25 of his latest works at Rochester, N. Y.

THE art of the Chinese master Craftsman is shown at its best in the collections of Antique Chinese porcelain, exquisite carvings of jade, coral, amethyst, carnelian, rock crystal, agate, aquamarine, cinnabar lacquer objects, antique hangings, brocades and velvets, finely carved and gold lacquered wood interiors, etc., now on exhibition.

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Jonas Lie at Montross.

That Jonas Lie rises above his successes as a painter of industrial composition which won him so much praise during the years in which he devoted himself principally to these subjects, is evidenced in the group of canvases he is now showing at the Montross Galleries, 550 Fifth Ave., through February 10. These are all in his latest works and reveal the man, in a phase new to the art world. Unlike many artists who have made a success in the painting of a given subject, Lie with the true artist's instinct that give him the place he now occupies in American art, refuses to stay in a rut, and has attacked new subjects and succeeded in expressing them with the same courage and dash that distinguished his former canvases. "Sunday Afternoon" and "The Winding Road" are sunny, crisp and realistic, fine in color and strongly painted. "Sunlight" is a scintillating work brilliantly and ably executed.

Paintings and Sketches by Matilda Browne.

Matilda Browne, one of the best equipped of modern women painters, is showing at the Arlington Gallery, 274 Madison Ave., through Feb. 13, 16 finished oils, and 21 sketches, also in oil, landscapes with and without cattle, flower pieces, and two or three figure works, all painted in or around that artist's summer paradise, Old Lyme, Conn.

A pupil of C. Melville Dewey, H. S. Bisbing and Julien Dupre, the artist shows in her work the good influence of three such distinguished masters—the poetic feeling of Dewey, the knowledge of the drawing and painting of cattle, of Bisbing, and the sense of space and atmosphere of Julien Dupre. Not that Miss Browne is without personal strength and individuality in her work—far from it. She wields her brush with almost masculine strength at times, and her canvases have much quality. Especially good are the "Loading Salt Hay," finely composed, "Spring," with lovely light effect, the poetic dreamy "Summer Night," and "Conn. River—Moonlight," the "Shady Pasture," an exceptional cattle piece, recalling the German Voltz, the "Salt Hay Scows" and "Conklin House," the last delightful in sunlight and color.

The sketches are as good as the larger oils in their way—painted with ease and freedom and full of air and light. The display is joyous and inspiring.

An American Sorolla.

James Weiland who is showing, at the Berlin Photographic Co.'s Gallery, 305 Madison Ave., through Feb. 21, 25 oils, painted at that American Concarneau, Provincetown, Mass., which promises to soon become as famous an artists' resort as its French prototype—translates the color and atmosphere, the quaint streets and scenes of the Cape Cod village, in much the same facile delightful manner as does Sorolla those of the Spanish Valencia.

Mr. Weiland, who is an American and a graduate of the Art Students League, is essentially a colorist, and is also a strong draughtsman and a keen and sympathetic observer. Whether he portrays the deep blue ocean from the beach below the famous dunes, the quiet waters of Provincetown harbor, on a steaming summer noontide, the same harbor, seen from the open door of the Beachcomber's club, Hawthorne's summer class of students grouped on the beach, the lobstermen and their boats, a sun flecked portico, summer girls sitting on the beach, or some quaintly clad old fishermen of local character, he translates, with truth and rare appreciation, the scenes and life of the place.

His work is most virile and inspiring and full of the joy of life. Perhaps the strongest work is one of a brawny sunburned nude youthful swimmer, plunging forward into the blue ocean waters on a glorious summer day. Lovers of light color and action in painting should not miss this display.

Rare Carving on View.

An example of carved wood, gilded and painted of the XVI century, and representing a king crowning his queen within a niche formed of the carving, has been received at the Bonaventure Galleries, 601 Fifth Avenue, where it is now on view.

The carving has gilded pinnacles, and presumably occupied a place in some old cathedral centuries ago. It was secured by the Bonaventure Galleries from Paris. The dimensions of the carving are 43 inches by 31.

American Art at Ralston's.

An interesting exhibition of pictures by eminent American artists will open at the Ralston Galleries, 567 Fifth Avenue, on Feb. 5, to continue until Feb. 17 inclusive.

Among the artists who will contribute to the display are Edward Gay, Charles P. Gruppe, Olaf Brauner, John F. Carlson, Albert L. Groll, Birge Harrison, George Oberteuffer, A. T. Van Laer, Carlton Wiggins, Parker Newton, Jonas Lie, Gardner Symons, Colin Campbell Cooper, George H. Bogert, Paul King and F. A. Bicknell.

Ochtman at Milch Gallery.

In his exhibition of some 27 canvases now on at the Milch Galleries, 108 W. 57 St., through Feb. 10, Leonard Ochtman shows a varied display of subjects and his accustomed poetic personal viewpoint. He shows a number not only of his several well-known soft gray-toned works, which have won him an important place in American art, but other more warmly-tinted works, even at times almost brilliantly colored, which lack, however, none of his usual poetry.

"The Mystic Pool" shimmering with light and glowing with color, is a gem. "The Brook in Spring" one of the newer works, is a poetical, tender landscape, lovely in color and ably rendered. "In New England," a hazy, atmospheric, spring-like composition, proves the artist to be well-grounded in his craft, as well as a deep thinker. "Autumn Sunshine," rich and warm in color, and charming in sentiment, is individual in expression, and "January" with warm grays and well-painted snows represents him at his best.

Two Women Painters at Goupil's.

A group of paintings portraying land and sea, by Emma Fordyce MacRae, and pictures of Lake Mohonk, flowers and landscapes by Dorothea M. Litzinger form a dual exhibit now on at the Goupil Galleries, 58 West 45 St., to Feb. 15.

Miss MacRae has taken the docks at Gloucester and other scenic points of interest along the Massachusetts north shore for her themes, "Drying the Sails" is colorful and picturesque, while "Gray Day, Gloucester Docks," affords an interesting contrast. "In the Shadow of the Rocks" is bright in color, and reveals a young woman seated on a boulder, near the shore, with the blue sea beyond.

In the group of pictures offered by Miss Litzinger, "Eagle Cliff" is the most notable, an excellent rendition of a crisp, clear day in the mountains. Her flower studies are also good.

American and Mexican Indians.

Rozel O. Butler has on view in her studio, 47 Washington Square, South, paintings of American and Mexican Indians which show marked talent. She well depicts the brilliant sunlight, and the glowing southern atmosphere, in a series of Mexican scenes, and these are especially well rendered in her New Mexico picture, "The Chongo Weaver," in "A Mexican Fruit Market," "Vega Canal," "Wreath Makers" and "Basket Venders, Mexico City," all of which are vivid and truthful renditions of the subjects and places. "Crossing the Rio Grande, New Mexico," is most brilliant in color. "Sentinel of the Desert, Nevada," and "Lake Merritt, Oakland, Cal.," have more sober color schemes.

Mrs. Butler is versatile and gets her effects entirely with her palette knife.

Sculpture by Nadelman.

The group of sculptures by Elie Nadelman, a young Pole who came to this country soon after the war began, now shown at the galleries of Scott and Fowles 590 Fifth Ave., strike an individual note in the season's exhibitions. Cut in white marble and highly polished, the subjects reveal undoubted Greek influence. The sculptor does not copy the Greeks, but endeavors to see Nature as they did, meanwhile infusing into his compositions an unmistakable personal vision.

His works are calm and serene in expression, but so filled withal with imagination that the observer is greatly impressed. His heads of women are delightful. "La Mystérieuse," with its mystery expressed in the great repose and calm bearing of the face is an unusual achievement. The child "Marie," full of infantile character, realistic in pose and rendition, is none the less a poetic work. "Tête d'une fille" and "Tête d'une femme" are also sympathetic and appealing. In his study of animals such as "Jeune Cerf" and "The Bull," he shows the same decorative quality as in his figure compositions.

Loan Exhibit of Hawthornes.

Mr. Wm. Macbeth announces an important exhibition of oils by Charles W. Hawthorne at his gallery, 450 Fifth Ave., on Thursday, Feb. 6, to continue through the remainder of the month.

Of the fifteen pictures to be shown, all but two have been lent by various museums and private collectors throughout the country. One of the most important is "Adora-

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tion", which comes from the City Art Museum of St. Louis, and the museums of Boston, Detroit, and Syracuse are also sending contributions.

Most of these works, as well as the private loans, have not been previously exhibited and to many they will present Mr. Hawthorne's work in a new light.

The collection has been on exhibition during Jan. at the New Arts Club, Chicago, where, by special invitation, it followed the display of the collection of works by John S. Sargent.

The exhibition will be reviewed next week.

Miss Beckett's Portraits at Modern Gallery.

There is a certain dignity and force of character in some of the eleven portraits shown by Marion H. Beckett at the Modern Gallery, 500 Fifth Ave., albeit that she lays no claims to color, for most of her expressions seem dull and muddy. In her "Self Portrait", however, there is unmistakable solidity and a lifelike quality. Her representation of Alfred Steiglitz is an exceptionally good likeness and bears the character of the sitter. "Mrs. Cord Meyer" is a human construction, built on large and generous lines, and hardly refined in color. "Mr. Seauke Yue" is an honest piece of painting.

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EXHIBITIONS NOW ON.

(Continued from Page 2)

Oils by H. V. Gause.

An exhibition of paintings by Harlan Victor Gause is now on at the Lowenbein Gallery, 57 E. 59 St. until Feb. 12.

The artist visited the Thames in England and the haunts of Whistler for his themes, and his work shows that he has studied the art of the famous and eccentric American very closely.

Painted in a light key is "Invasion," which reveals "the man-bird invading the realm of the king of the air," and sombre in tone is his "Nocturne," the Thames Embankment. Other pictures in the display are "The River" and "La Place de la Concorde."

Wash-Drawings by Gibrán.

An exhibition of wash-drawings by Kahill Gibrán is on at the Knoedler Galleries, 556-558 Fifth Avenue, through February 10 inclusive.

Although showing unmistakably the influence of Rodin, nevertheless these drawings by Gibrán reveal facility in the handling of the lighter medium, and have occasionally some strong modeling, as for example, in the "Head with Red Cap." Some of his conceptions are bizarre and fantastic, and will doubtless attract attention. Adroit is the artist's "Two Masks," and there is action in his "Running Horse," if not flawless draughtsmanship.

Altogether forty examples of Gibrán's art are displayed.

Portrait Drawings by Solomon.

Recent portrait drawings by Harry Solomon are on exhibition at Henry Reinhardt & Son's galleries, 565 Fifth Avenue until Feb. 14.

The artist is a facile portraitist and there is both spontaneity and vigor in his work.

The subjects portrayed include likenesses of Miss Elsie Ferguson, Mme. Ayda Arboz, Mme. Samya, Mrs. Eugene Hill, Mrs. Harry Angelo, Mrs. Walter Schiffer, Mrs. H. Gallo-way, Miss Doris Easton, Miss Evelyn Small and Miss Marie Walsh.

Henri School Painters at MacDowell Club.

The present MacDowell club exhibition, which continues at their galleries until Feb. 11, includes several exponents of the Henri School. Amy Londoner proves the promise her work foretold some years ago in a new and interesting group of broadly painted canvasses, brilliant in color. Aline Bernstein paints cleverly and Kathleen Houlihan has made rapid strides since her work was last known. Frances L. Tompkins reveals individuality and Thomas Skinner, the only male exhibitor, shows some strong work. The other exhibitors are Edith Reynolds, Harriet W. Titlow, Ruth Jacobi, Lucie Bayard, Edith Stevens and Marion Peers.

THE CROWDING ART SEASON.

The current art season is approaching its zenith, and this week is almost too crowded with incidents and events, to give sufficient time for their proper digestion. The most enthusiastic of "gallery trotters" and art lovers must perforce hesitate before an artistic table, so thickly spread as to be bewildering in the variety and quantity—we wish we could speak of the quality in every case—of the "plats" which make the board groan.

The dealers' galleries of the Metropolitan alone offer this week no less than a score of new displays, while of such exhibitions as those of portraits at the Whitney Studio—the inevitable MacDowell group display—and other club affairs, there is more than an abundance.

The annual exhibitions of the Architectural League and the Pennsylvania Academy both open today, and that of the American Watercolor Society at the Arts Club opened on Thursday, while an unusual display of early American art at the Brooklyn Museum will open tomorrow, with a press and private view this afternoon and evening.

It would seem a pity that, again this season, as for many past, the managers of these various art displays, and especially those of the larger routine ones, evidently took no thought nor pains to avoid a clashing of dates for the opening and holding of their several exhibitions. And what must be thought of the carelessness, to say the least, of the Brooklyn Museum in "butting in," as it were, on the long and historic dates of the Pa. Academy and Architectural League displays?

A little forethought, a little less selfishness in the choosing and fixing dates of art exhibitions in this Metropolis, especially at this most busy period of the entire year, would work not only for the pleasure of art lovers in general, but for a larger attendance and more financial returns for the exhibitions themselves—in other words, for greater success.

An Editor's Watercolors.

Few people, even in the art world, are aware of the fact that W. H. De B. Nelson, editor of the International Studio, is as clever an artist as he is an editor. A group of his watercolors shown this week, by invitation, at the Pelham Manor Club, well proved his versatility. A reception was given in his honor Tuesday last. The subjects, painted mainly at Provincetown, Mass., where he spent a part of last summer, are landscapes and shore pictures done in a broad manner. They are beautiful in color and prove the artist to be not only a sympathetic student of nature, but a man of intellectual development as well.

MR. HEATON'S "NUTSHELL."

Augustus G. Heaton sends the ART NEWS the Jan.-Mar. issue of his chatty and interesting personal periodical entitled "The Nutshell." The journal is well named, for in its small and few pages, it contains much meat of sound doctrine, good advice and instructive counsel, interspersed with reminiscences of periods of a busy and useful life. Especially interesting are the stories of a visit to Mexico in 1900, unhappily too soon interrupted and an account of his presentation to Queen Margherita of Italy. Mr. Heaton, who is a well known painter, tells his readers that he has far advanced in his Carnegie Hall studio, an ambitious painting entitled "Cicero Receiving Virgil at His Neapolitan Villa," relates some amusing stories from his "Family Record," and apprises them that he purposes removing to New Rochelle to a new house, built by his son, in the Spring.

CORRESPONDENCE

A Query and an Answer.

Editor, AMERICAN ART NEWS.

Dear Sir:

As a subscriber and reader of the AMERICAN ART NEWS I have in mind an editorial in your issue of Nov. 1, "Elections Affect Art Trade." At the time one was led to believe by the philosophy of that article, that there was not much prosperity in sight for artists, distributors, or collectors during the coming four years.

In your issue of Dec. 2 you published a letter to Mr. A. Augustus Healy, rather taking you to task for your theory and expression of the same. Your editorial comment in reply to Mr. Healy was most interesting, to, no doubt, many of your readers, and particularly that part of it with which you concluded your note: "It is the function of an honest journal to tell the truth, even if at times it sometimes hurts."

With these keen observations and prophecies of yours only a few weeks old, your readers are treated to another editorial of the issue of Jan. 6, in which you say in part: "The new year opens auspiciously in the American art world. There is unprecedented activity in dealers' galleries and studios, and every prospect of a record art season."

I beg of you to reply through the columns of the ART NEWS, stating which of these comments you wish to have your readers seriously understand to be "the truth." If the situation in the art trade is, in your opinion, correctly commented on in your issue of Jan. 6, I would suggest an apology from you to the President of the United States, and to your patrons and readers, and all who may be interested, in the creation, and possession of objects of art.

William A. Schlesinger.
Nayasset Club, Springfield, Mass.

Jan. 29, 1917.

[It gives us pleasure to reply below to Mr. Schlesinger's query. Considering present international conditions it strikes us as a curious coincidence that Messrs. Healy and Schlesinger, who bear respectively good Irish and German names, are the only persons out of a large number who have written approving the editorial of which these gentlemen complain—who have questioned its appropriateness or its truth at the time it was written.—Ed.]

The Answer.

William A. Schlesinger, Esq.
Dear Sir:

We are pleased to have your letter of Jan. 15th as it enables us to clear up an evident misapprehension on your part. The editorial in our issue of November 11th last, and the reply to Mr. Healy's letter in our issue of December 2d were based upon the conditions that at that time prevailed in the art trade and it was the duty of the art news as the unofficial organ of the trade, as well as the American art world in general, to voice the consensus of opinion of such art trade and world.

We were not inspired in this in any way by any partisan feeling or prejudices and were not responsible for the general prevalent opinion. The fact that this opinion at the period in which our editorial and reply to Mr. Healy appeared, was afterwards modified or changed by an unexpected revival of art interest and business does not seem to us to prove inconsistency on our part.

We stated the truth as we found it and in our issue of Jan. 6th, we stated the truth as we then found it. This Journal is one devoted to art and not political matters or questions. The weakness of Mr. Healy's argument and its fault, as it seems to us, is that, like many others, he unconsciously, from long habit, places his partisan feeling above that of his American feeling and a person inspired and influenced by partisanship can never be judicial on any question in which his party or that party's leader is involved.

We are satisfied that if you could examine into the matter, in other lines of business than the art, you would find that there was a general impression in business circles, except possibly in certain cities of the middle west, that the re-election of Mr. Wilson would be injurious to the business interests of the country, or in other words, that they had more confidence in a Republican administration for the future—not necessarily in the election of Mr. Hughes.

We did not take any sides, or express any opinion for or against Mr. Wilson or Mr. Hughes and we regret, therefore, that we cannot follow your suggestion that we owe any possible apology to President Wilson or to our patrons and readers. We trust that on reflection, you will see the justice of our position.

AMERICAN ART NEWS CO. (INC.)

Colored Monotypes and Etchings.

Monotypes in color, by David Humphrey, and colored etchings by George Senseney, are the attractions at the Print Gallery, 707 Fifth Ave., through February 13. The former's mode of printing is an exclusive one, and the quality of the paper and the compression of the ink give an individual surface to the work attained by no other medium. Although it is an old method, its development going back even as far as the days of Leonardo da Vinci, few artists of the present day express themselves in it. The prints shown at the present display are unusually fine examples and are highly decorative in effect. The colored etchings by George Senseney are good in sentiment and fine in color and composition. Soft, pleasing gradations of color and great skill in printing are evident.

Bartlett's Paintings on View.

Paintings by Frederic Clay Bartlett, chiefly vistas of the Mediterranean, courts in Munich, and the Lakes of Geneva, Wisconsin, form an interesting exhibit at the Knoedler Galleries, 556 Fifth Avenue.

The three most distinctive pictures in the display are "The Mediterranean," with a balcony in the foreground, blue sea in the distance and a cloud flecked sky; "Little Palace," colorful and effective and the "Roosevelt Dam," Arizona, which the artist has painted with facile brush.

"Roosevelt Dam—Evening" is an effective foil to the presentment of the same scene by daylight, and was painted at twilight. "Land's End" shows the towers and skyscrapers of lower Manhattan, looking toward the sea.

Other pictures of note are "Fountain" (Evening), "Queen of the Adriatic," and "Yellow House."

Helsby's Chilean Landscapes.

Alfredo Helsby, an English artist, long resident in Chile, who made an exhibition of landscapes painted by him in the far southern Republic at the Arlington Gallery two winters ago, is now showing some of these, with a number of new ones at the gallery of Mr. J. H. Strauss, 275 Fifth Ave., through Feb. 9.

Mr. Helsby's work was reviewed in the ART NEWS when first shown here. He paints with unusual skill and breadth of vision—is a good colorist and his portrayals of the scenery of Chile should be seen, not only for the merit of the canvases, but as revealing the natural beauty—the color and atmosphere of a far away land, too little known to Americans, and which Lord Bryce stated in his admirable book on South America, "has the brightest future of any land on earth."

AMONG THE DEALERS.

An exhibition of paintings by Pissarro will open at the Durand-Ruel Galleries, 12 East 57th St., today, to continue until February 24.

Berthel & Co. to Hold Sale.

C. Berthel & Co., who recently leased new quarters at 298 Fifth Avenue, will sell at auction about mid-February their present collection of some 3,000 odd pieces of ancient and modern Chinese bronzes, porcelains, cloisonnés, wood-carvings, scrolls and embroideries. This is to make room for a new collection to be shipped from the Shanghai office, and which will shortly after be on exhibition at their rooms.

Obituary.

J. H. M. Bonnor.

John Houghton Maurice Bonnor, an English sculptor of Homefield House, Chiswick Mall, London, who has been in Canada for some months past, executing interior and exterior mural decorations for the new houses of Parliament at Ottawa, died on Monday last at the residence of his brother, Mr. Frederick C. D. Bonnor, Newark N. J. His wife who was sent for when he first became ill arrived from London one hour before his death. The dead sculptor had designed, since the war outbreak four statuary groups, known as "Kitchener's War Babies" and a fund is being raised in England to make them a memorial to the late Earl. The body of Mr. Bonnor was cremated, and his ashes will be placed in the family vault at Brynwalis, Llangedwyn, Wales, where five generations of the family have been interred.

Carlton T. Chapman who spent a considerable part of the summer yachting about the Maine and Massachusetts Coasts, is painting pictures of yachts and yacht races. He will probably hold an exhibition at one of the leading galleries later in the season.

For the first time in his life George De Forest Brush has painted a landscape. The work was completed at his country studio at Dublin, N. H., during the past summer. It will be sure to interest the art world when exhibited. At his Sherwood studio he is now painting a portrait group.

LONDON LETTER.

London, Jan. 23, 1917.

The post of President of the Royal Institute of Painters in Watercolors, left vacant through the death of Sir James Linton, has now been filled by the election of David Murray, who although most familiar to the public as a painter in oils, won his reputation in the early days of his artistic career through his watercolor work. Mr. Murray is now close upon seventy and is an example of that comparatively rare occurrence in art, namely, of a painter whose personality and style have enabled him to maintain his popularity consistently through youth and middle age. He is a Royal Academician and his canvases have always proved one of the attractions of the shows at Burlington House. Ever since the very early days of his career, he has regularly contributed to the Academy exhibitions. He has been called the "20th Century Constable," his landscapes showing a distinct kinship in style and feeling with the work of that essentially English artist. The election has met with general approval.

A Veteran Artist Becomes a Novelist.

History repeats itself and the remarkable affinity between draughtsmanship and literature, demonstrated when Du Maurier a quarter of a century ago, electrified the world by proving himself as delightful a novelist as an artist, has once more been evinced through the medium of the Academician, Sir William Richmond, who, although already 75, has produced a novel, founded for the most part on his own life and experiences, and which is likely to prove as great a success as did "Trilby" in years gone by. Sir William shows as great a capability for forming pictures in words as in paint, and the individuality which has made him a force in art shines out equally strong in the new medium which he has chosen. It is an exceptional book and sums up its author's views in a way which makes it of real value from more than one point of view.

M. Meyer-See Back from the Trenches.

I spent an hour this week with Mr. Meyer-See, the art-dealer of Duke St., St. James, and at one time Paris correspondent of the ART NEWS. He has returned for a short time from the front, where he has won distinction on several occasions, signs of which are betrayed in more than one ribbon which now decorates his uniform. Even in war, Mr. See's flair for art did not desert him and he tells how he made even a "dug-out" in France, a thing of beauty and at the same time rendered a service to posterity, by saving from utter destruction fragments of paneling and stonework, torn by enemy shrapnel from a neighboring church and by decorating his temporary quarters in the trenches with these shattered remnants of mediaeval art. His only regret was that a subsequent advance necessitated his removal from a dwelling-place, which while otherwise hardly luxurious, still contained ornaments so much to his taste.

Pastel Society's Display.

Women figure, as usual, among the most successful contributors to the Pastel Society, whose exhibition is now being held at the Royal Institute. Indeed there would appear to be something in this particular medium which specially appeals to the feminine genius, the delicacy and meticulous care for detail for which it calls certainly finding more conscientious exponents among women than among men. Fantasy and lightness of touch are not, however, the only requirement for good pastel work; strength and decision also play their part and these qualities all find expression in the pastels of Mrs. Bedford, who manages to transcend the limitations of crayon to a quite remarkable degree.

A charming study, "Donkeys," by Mrs. Sutro, shows the charm of pastel under a different personality, as well as its possibilities quite apart from color effects. Other exhibits are interesting as demonstrating the value of pastel in regard to atmosphere, artists whose work in other media verges upon the commonplace, achieving in their crayon studies occasional results that are almost startling in their vitality and actuality.

A second exhibition of war cartoons by Louis Raemaekers is on in the gallery of the Fine Art Society, and is devoted to cartoons executed during the past year. As usual, the cartoonist is frankness itself and forces one to laugh at, and be indignant with oneself as well as one's enemies. This attitude is the most valuable and useful that a critic could adopt, and makes the artist a true political force. Despite the length of time that Raemaekers has been employed upon the same theme, his drawings continue to exhibit extraordinary diversity and variety.

L. G.-S.

J. Vela y Prades, a Spanish artist, who painted portraits of the King of Spain and the President of the Argentine Republic, is at the Waldorf-Astoria with a number of his works and will make an exhibition in a local gallery.

CHICAGO

The rumors about Hawthorne and the Art Institute school did not materialize. It was a question of money pure and simple, as the trustees were eager to engage the artist as instructor, and Hawthorne himself seemed to be in favor of the plan. One can only hope that this experience will lead to a campaign to put the Art Institute financially in a position where it will be possible to pay such salaries as will attract the best artists in the country. There are those who think that instead of spending money on the purchase of pictures for the museum galleries, the institute management should put all the available money into the school.

The "Annual Exhibition of Works by Artists of Chicago and Vicinity" opened Thursday, too late to be discussed this week. At present the hanging committee is busy selecting space, and dodging questions from painter-friends.

With the Alton Skinner Clark exhibition at Reinhardt's and the Weir show at Young's closing, the most interesting exhibit to run for two more weeks is undoubtedly the one of Henderson's at Roullier's. William Penhallow Henderson (the middle name seems to be a stumbling block for type-setters and proof-readers, vide your "Penhallow" last week and a "Penhollow" in a local paper) has a large following here, where he at one time lived. It cannot be denied that such local favor often results—if it is not from the very beginning misplaced—in killing initiative in an artist. How many painters have never really tried for all that was in them be-



"AUTUMN WOODLANDS"

George Inness

Sold by Mr. George Ainslie to Mr. Robert Handley.

cause a certain manner had once found favor with the public, and that worst tyrant of all demanded that same, and nothing but that style from the one man.

The success which Henderson had with his "Formal Gardens in Lake Forest" last year, which he exhibited together with some figure portraits might have been the end of his artistic development, which would have been a pity indeed, had he been less of an artist.

Wm. R. Leigh, Remington's heir in the field of Wild West illustration, has an exhibition at the Anderson Galleries. When one adds to this that the 23 examples shown are done with an eye for dramatic situations, such as "A Wild Horse Drive," or "The Buffalo Hunt," and a hand experienced in the accurate drawing of such scenes, anybody who known Remington's or Leigh's own work will have a pretty good idea of what the exhibition is like. There is no denying the truth and strength of observation in Leigh's work, and, like the books of Harold Bell Wright, it appeals to those who know the West from personal experience, as well as to those whose imagination has been spurred by reading about just such scenes as Leigh depicts.

The Arts Club will open a one-man show of paintings by William J. Glackens on Monday, Feb. 5. In the meantime the rooms not occupied by the Hawthorne collections are hung with some beautiful examples of old Chinese paintings, lent to the Club by Mrs. Chauncey Blair.

Edward Watts Russel.

Mr. John I. Walker has been elected president of the San Francisco Art Association, and Charles Crocker, first vice-president.

Marea W. Stone has removed from her Van Dyck studio to one at 39 W. 67 St.

BOSTON.

His Satanic Majesty is in town and being royally entertained. No, gentle reader, there is no reference to the recent departure of "Billy" Sunday and his tidy little check. Who but the Arch Fiend of portraiture could stab with a crayon so deftly that the victim purrs and thinks it a pat? To credit the Back Bay with humor and intelligence sufficient to enjoy writhing when impaled upon said impish crayon would require an optimist, indeed over night almost said a Christian Scientist. For have not the victims met to purr in concert at five dollars per purr, his Majesty saturninely presiding in that saturnine silence which is impressive as no conversational scintillation could be?

Of course, it happened at the Copley Gallery, Monday week, to be exact. 'Tis in Boston that the incredible happens. Here are assembled the simpering debutante, the coiffured lady with the giraffe neck, the fat-jowled and pig-eyed magnate, the surgeon eminent (in size of commissions), pictured with a veritable jail-bird's leer, the gentleman who shaves in the open, his mirror in the fork of an apple tree, his rubicund countenance effectively lathered—it only needs the ready legend "Use Pears's Shaving Sticks." And who has forgotten the deadly parallel, the bland wickedness of the juxtaposition of a distinguished university president's bald brow with a pale pumpkin of a candelabra?

And who but Sargent could get away with it? For this—and never for the aching, neck-straining confusion of the atrociously placed lunettes in the library, where one breaks one's back to see the corking

PARIS LETTER.

Paris, Jan. 23, 1917.

Most people are ignorant of the important part that the conscientious restorer plays in the conservation of art works. I happen to know something of what some of the most noted private collections in America as well as in Europe owe to this agency. But it is lamentable that even in France—the country of the arts, par excellence—paintings are allowed to decay beyond hope of repair simply because of heedless negligence. The same fault that so many generations of sight-seers have cursed on visiting the convent of Santa Maria delle Grazie at Milan, the fault which deprived the world of the complete enjoyment of Leonardo da Vinci's incomparable "Last Supper," is repeated today in scores of European churches, convents and châteaux. A protest has recently been raised on this ground. In the heart of Paris, for example, the admirable mural paintings of Chassériau in the church of St. Philippe du Roule, the "Christ" of Delacroix in the church of St. Paul, the painted panels of the oratory of Scarron in the church of St. Gervais, the frescoes of Mottez at St. Germain-l'Auxerrois and most of the large pictures in the church of St. Sulpice are suffering from "undoctored age" and may perish altogether; whereas, if properly restored, they might remain for the delectation of lovers of art for an indefinite time to come.

Administrative Parsimony and Sloth.

This dereliction is not to be attributed entirely to the war. Plans for the restoration of many of the works of art in structures, the property of the State, were approved by the administrative authorities long before the war was announced. But sloth and mean parsimony in official action prevented them from being executed. A most heinous instance is that of the modern mural decorations of the School of Pharmacy in the Montparnasse quarter, the work of Albert Besnard, the present head of the French school of art in Rome. These paintings are not more than twenty years old. They have been damaged, not by age, nor by the elements, but by the perversity of young students who have stupidly amused themselves by scratching indecorous inscriptions and even indecent drawings into the great artist's pigments. Six years ago, on the advice of Jean Paul Laurens and Luc Olivier Merson, arrangements were made for the restoration of these paintings and, with M. Besnard's consent, one of the most skilful of known restorers, M. Bouteux, "physician to sick and decrepit canvases," was designated for the task. Nothing, however, has been done up to the present.

Restoration in the Provinces.

Nevertheless, it must not be concluded that neglect of this character is the rule in France. In a recent tour of the central and southern regions, I was greatly impressed by the really tender care bestowed upon certain ancient structures which have no great fame and upon the contents of modest, but well-stocked provincial museums. While the anti-religious feeling of some of the municipal officers has led to the degradation of many church edifices and even the destruction of some, since the anticlerical legislation of some years ago, yet there are very many instances of difficult and almost marvelous restoration, both of architecture and decoration, in the full style and spirit of the originals. In the little town of Le Lude, near the northern border of Touraine, a XIV century house, around which many traditions cluster, was recently entirely rebuilt in such a manner, with the old materials chiefly, as to preserve all of its typical character, even to minute details. Where the decorative carvings of the exterior are not the original ones, these have been reproduced with scrupulous fidelity. When one thinks of how many colonial houses in old New York, with their charming chimney-pieces and lintels and staircases, have been ruthlessly destroyed, leaving not a trace behind, the example set by some of these relatively small French communities, such as Le Lude, Angoulême, Poitiers, Bayonne, St. Bertrand de Comminges and Prades, fills the American who has any regard for the artistic relics of the past with humiliation and shame.

Briggs Davenport.

ANOTHER GREAT INNESS SOLD.

As was announced exclusively in the ART NEWS last week, another great example of George Inness, the "Autumn Woodlands," reproduced on this page, has been sold by Mr. George Ainslie, of the Ainslie Studios, No. 615 Fifth Ave., to Mr. Robert Handley, the young new collector, from his lot of 25 fine examples of the modern American master which he secured some years ago with rare foresight and which is now being rapidly depleted.

The work belongs to the best period of Inness; is dated 1890 and measures 36x40. As will be seen by the reproduction, it has all the characteristics of the painter, the glint of light on tree trunks, light and delicate foliage treatment, tender greens of the sward, and masterly composition.

Hugo Ballin is designing costumes for an important theatrical production, soon to open at one of the Broadway theatres. At his studio, 18 West 47th street, he is busy with portraits. Among his recent works are a number of landscapes and genre pictures, painted in a new style.

Richard Roe.

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EXHIBITIONS.**

G. H. Ainslie Studios, 615 Fifth Ave.—Twenty-five Paintings by George Inness, through Mar.
Arden Galleries, 559 Fifth Ave.—Retrospective exhib'n of Stage Models and Designs, by American Producers, Feb. 6-24.
Ardsley Studios, 110 Columbia Heights, Brooklyn—Lithographs by Delacroix, Etchings by Chasseriau, Paintings by Bernard Karfiol, Watercolors by John Marin, to Feb. 26.
Architectural League of N. Y., Fine Arts Galleries, 215 W. 57 St.—Annual Exhib'n, Feb. 4-24.
Arlington Galleries, 74 Madison Ave.—Landscapes and Cattle Paintings, by Matilda Browne, to Feb. 14.
Art Alliance of America, 45 E. 42 St.—Portraits by Susan R. Knox, Anne M. Peck, Constance Curtis, Zaidee Morrison and others, to Feb. 15.
Berlin Photo Co., 305 Madison Ave.—Works by James Weiland, to Feb. 21.
Braun et Cie Galleries, 13 W. 46 St.—French landscapes, by Albert Gihon, to Feb. 15.
Brooklyn Museum—Early American Art, opens Feb. 3.
City Club, 55 W. 44 St.—Oils by Irving Coussé, to Feb. 10.
Daniel Gallery, 2 W. 47 St.—Spanish Landscapes, by Ernest Lawson, to Feb. 13.
Dreicer & Co., 360 Fifth Ave.—Chinese Porcelains, Durand-Ruel Galleries, 12 E. 57 St.—Paintings by Pissarro, Feb. 3-17.
Ehrich Galleries, 707 Fifth Ave.—Four unusual Paintings by Old Masters, to Feb. 10.
Folsom Galleries, 396 Fifth Ave.—Oils by W. H. Singer, to Feb. 14.
Goupil Galleries, 58 W. 45 St.—Landscapes and Flowers, by Dorothea M. Litzinger, and Gloucester Scenes, by Emma Fordyce MacRae, to Feb. 15; Bronzes by Bugatti; Pictures by Sherwood, to Feb. 12.
Hispanic Society of America, 156 St. W. of Broadway.—Tapestries and Carpets from the Royal Palace of the Pardo, near Madrid, loaned by H. M., the King of Spain, Feb. 6-March 1.
Kennedy & Co., 613 Fifth Ave.—Color Prints by English and French Artists.
Knoedler & Co., 556 Fifth Ave.—Important Exhib'n of contemporary American Paintings, Feb. 15-Mar. 23.
Lewis & Simmons, 605 Fifth Ave.—The Denbigh Van Dyck.
Lowenbein Galleries, 57 E. 59 St.—Paintings by Harlan Victor Gause, to Feb. 10.
Macbeth Galleries—Paintings by Charles W. Hawthorne, Feb. 6-26.
MacDowell Club, 108 W. 55 St.—Group exhib'n of Oils, to Feb. 11.
Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25c., free other days.
Milch Galleries, 108 W. 57 St.—Paintings by Leonard Ochtman, to Feb. 10.
Modern Gallery, 500 Fifth Ave.—Watercolors and Drawings by Daumier, Toulouse-Lautrec and Constantin Guys, to Feb. 28.
Montross Galleries, 550 Fifth Ave.—Paintings by Jonas Lie, to Feb. 10.
National Arts Club, 119 E. 19 St.—Annual Exhib'n American Watercolor Society, to Feb. 24.
National Association of Women Painters and Sculptors, 10 E. 43 St.—Twenty-sixth Annual Exhib'n, Feb. 6-28.
New York Public Library—Print Galleries, Making of a Wood-Engraving, Mezzotints, Making of Prints, Stuart Gallery, Chiaroscuro Prints, Recent Additions.
Print Gallery, 707 Fifth Ave.—Monotypes by David W. Humphrey, and Etchings in Color by George Senseney, to Feb. 13.
Ralston Galleries, 567 Fifth Ave.—Exhib'n of 17 Paintings by American Artists, Feb. 5-17.
Reinhardt Galleries, 565 Fifth Ave.—Portrait Drawings by Harry Solomon, to Feb. 14.
Satinover Galleries, 3 W. 56 St.—Old Masters.
Woman's University Club, 106 E. 56 St.—Paintings and Etchings by Childé Hassam, Paintings by Gifford and Reynolds Beale, and Sculpture by Sara Morris Greene, to Mar. 1.

CALENDAR OF AUCTION SALES.

American Art Galleries, Madison Square South—Notable collection of Views of New York and other American Cities, Historical China and Books relating to the History of New York, formed by Mr. Percy R. Pyne, 2nd. To be sold, eve's Feb. 5-6-7. On exhib'n Jan. 30 to dates of sale.
Coll'n of Cloisonne, Champ-Leve and other Enamels, together with some Bronzes and other Metal Work and Brocades, formed by Dr. Alfred Owre, of Minneapolis, Minn. To be sold, eve's Feb. 5-6-7. Exhib'n Jan. 30 to dates of sale.
Coll'n of Americana Books, Broad-sides, Mss., including the Libraries of Dr. O. O. Roberts, of Northampton, Mass., of Mr. Leonard Benedicks, of N. Y. City, and a portion of the Library of the late Hon. Garrett D. Vroom, of N. J. To be sold Feb. 7-8-9. Exhib'n Feb. 5 to dates of sale.
Collection of American Paintings, formed by Dr. Alexander C. Humphreys, President of Stevens Institute. To be sold, eve's, Feb. 14-15, at the Hotel Plaza. Exhibition Feb. 9 to dates of sale.
Collection of antique Chinese Porcelains, Ancient Pottery, Antiquities, Paintings and other Rare Objects. To be sold, by direction of the Chinese Expert, Ching Van Lee, of Shanghai, aft's Feb. 15-16-17. Exhib'n Feb. 9 to dates of sale.

Anderson Galleries, Madison Ave. at 40 St.—Part V of the Print Collection of Mr. Frederick R. Halsey, consisting of nearly one thousand mezzotints by famous XVIII Century English artists, the most important collection ever placed on public sale, Feb. 5-9 inclusive, eves.
Library of the late William J. Kinsley, the handwriting expert of New York, and many scarce volumes of Americana, aft's, Feb. 5-7 inclusive.
Silo's Fifth Avenue Galleries, 45 St., near Fifth Ave.—Oriental Rugs and Carpets, aft's Feb. 5-10.

COMBINATION PICTURE SALE.

(Third Session.)

The third and concluding session of the three nights' sale of miscellaneous foreign and American pictures, arranged by the American Art Association, took place at the American Art Galleries on Jan. 26—the first two sessions of Jan. 24-25 having been held in the Plaza Ballroom.

The attendance was only fair and the prices ruled very low—even for the moderate grade, chiefly American oils, offered. The total obtained for 86 canvases was \$8,325, which, added to the totals of the first two sessions, given last week, made a grand total for the sale of \$79,045.

This was in sharp contrast with the remarkable total of the first combination two nights' picture sale of Jan. 16-17, under the auspices also of the American Art Association, which totaled over half a million dollars.

The reason is not far to seek. Last week's three nights' sale was not only composed of pictures, as a rule, far inferior in quality to those in the preceding sale, but a good proportion in the last sale came from dealers and were by lesser American artists, whose works, unless mixed in with good foreign ones, do not bring high prices at auction.

The features of last week's sale were the knocking down to Mrs. E. B. Close of the large and showy "Adoration of the Magi," which the Belgian "expert," the late Max Rooses, attributed to Rubens, for only \$10,100, less by \$2,900 than it brought two seasons ago, when sold for the creditors of the estate of T. J. Blakeslee, and less by \$15,900 than Mr. Blakeslee paid Mr. Asher Wertheimer of London for the canvas; the withdrawal of six modern foreign pictures, entered by Mr. Arthur Nowak, as coming from Bernheim Jeune, of Paris, because pronounced, according to Mr. Kirby, by "experts," three as spurious, and three as "doubtful," and finally at the last session, the pronouncement by Mr. Rohlf's, of Brooklyn, that a picture attributed to the late Roswell Shurtleff was genuine, against the statement of the artist's widow to the contrary, and the purchase of the same by Mr. Rohlf's for \$27.50.

The sale brought to public notice a new collector, Mrs. E. B. Close, daughter of the late George Post of Battle Creek, Mich. "Postum" and "Grape Nuts" fame, and now the owner of a new and handsome residence at Fifth Ave. and 92 St., who purchased the large Rubens and three other large canvases, formerly owned by Mr. Blakeslee, and attributed respectively to Lawrence, Kneller and Reynolds.

The pictures sold Jan. 26 with artists' names, titles, size in inches, first height and then width, buyers names when obtainable, and which brought \$100 and over, follow:

Wiggins, Guy Carleton, "The Two-Master," 10x8, Max Williams	\$105
Verboeckhoven, E., "Sheep and Goat" (Panel), 9x12½, W. H. Peck	175
Watrous, Harry, "Repairing His Fishing Rod" (Panel), 13½x10½, W. W. Seaman, Agt.	220
Wiggins, Carleton, "Sheep in Pasture," 12x16, S. S. Beardsley	110
Verboeckhoven, E., "Farm Animals and Ducks" (Panel), 11¼x15½, A. H. Goldingham	265
von Max, Gabriel, "Head," 14x10, Fred L. Hunter	100
Ronner, Henriette, "A Friendly Call" (Panel), 12½x17½, H. A. G. Williams	130
Bruck-Lajos, "In the Harvest Field" (Panel), 16¼x13, E. Emanuel	130
Richards, William, "Off Newport" (Millboard), 8½x16, Knoedler & Co.	115
Moran, Thomas, "The Mountain Range," 7x22, Mrs. Wallington	120
McCord, George, "The Hudson Near Hastings,"	

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Hart, James, "Landscape and Cattle," 21x16, W. H. Peck, "Moulin De Beaumont De Knight, Louis, "Moulin De Beaumont De Roger," 18x22, H. A. G. Williams,	150 305
Gay, Edward, "Landscape," 16x20, B. Kauff- man,	105
Rix, Julian, "Summer Landscape," 16x24, H. Rohlf,	100
Brown, John G., "Plying His Trade," 24x16, H. A. G. Williams,	380
Moran, E. Percy, "The Flower Market," 18x24, John Levy,	120
Field, E. Loyal, "Landscape," 20x24, C. P. Noyes,	210
Wiggins, Carleton, "The Bull," 20x24, C. C. Beardsley,	125
McCord, George, "The Lighthouse" (Pastel), 20x30, H. P. Gardiner,	130
Knight, Daniel Ridgway, "Gossip by the River- side," 22x29, H. A. G. Williams,	560
Crane, Bruce, "The Woods in Winter," 25x30, Arlington Galleries,	115
Johnson, Eastman, "Landscape," W. A. Johns, McCord, George, "The Approach of Flood Tide: English Coast," C. P. Noyes,	170 300
Epp, Rudolf, "Mother and Child," C. M. Tice, Cogghe, R., "Retribution," E. Emanuel,	375 450
Lauten, C., "Homeward Bound," H. V. Jones,	380

SALMAGUNDI MUG SALE.

At the Salmagundi Club's 16th annual dinner and auction sale of mugs held at the club house, 14 W. 12th St., Tuesday evening for the benefit of the library fund, a record total of \$1,479 was realized. Charles Vezin bid \$100 for the first choice, selecting a mug decorated by George Elmer Browne. The record price, \$1,001, was paid by J. Sanford Saltus for a mug decorated by Chas. Fair Kline, and one by W. Granville-Smith sold to W. F. Hooley for \$40. Leo Mielziner acted as auctioneer. About 100 members and guests were present.

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ARTIST'S EXHIB'N CALENDAR

Baltimore Water Color Club, Baltimore.—21st An-
nual Exhib'n at Peabody Institute, opens Mar. 10.
Exhibits received Mar. 5.
Conn. Academy, Hartford, 7th Annual Exhib'n—
Opens Feb. 12; Closes Feb. 26. Last Day for
Receiving Works, Feb. 5.

**Sale of Rare Engravings.
First Session.**

At the first session of the sale of etchings and engravings from the collections of Mr. H. V. Jones of Minneapolis, Mrs. Margaret F. Everit, of Newark, N. J., and the late Mrs. William H. Reid, of New Canaan, Conn., at the American Art Galleries, Monday eve., more than 170 prints brought the total sum of \$10,300.50.

"Ca d'Oro," an etching by D. Y. Cameron, "extremely rare" brought \$585, the highest price of the session, and was purchased by Knoedler & Co. The same firm secured another Cameron etching, "The Doge's Palace," for \$475. For "Elcho on the Tay," by Cameron, K. Richmond paid \$320.

For more than 170 prints a total of \$12,366, was realized at the second session, Tuesday eve.

The etchings by Sir Francis Seymour Haden proved the feature of the sale; his "By-Road to Tipperary," of great rarity, bringing \$2,300, the top price of the session. This was purchased by Mr. Albert Roullier, of Chicago, who also secured "Abside de Notre Dame," by Meryon. The same buyer also bought Meryon's "Le Pont au Change," for \$875.

Etchings by Whistler, including his famous French series, and others by Zorn, were dispersed at the third and concluding session on Wed. eve.

The total for the session was \$20,944, making a grand total of \$43,615.50 for the sale. Whistler's Nocturne, "Palaces," a fine impression, brought \$3,900, the top price of the sale, from Knoedler & Co. The second highest figure of \$3,000 was paid for Zorn's "Evening—Baigneuse de Dos," a print of great rarity, by Mr. Albert Roullier, of Chicago.

Lossing Manuscript Sale.

Many original manuscripts and drawings from the collection formed by the late Benson J. Lossing, eminent American historian, were dispersed at the first session of the sale Monday afternoon in the Anderson Galleries.

For more than 250 lots a total of \$4,133.95 was realized.

"Braddock's Expedition" ("The Route of the Army under the Command of General Braddock to the place of their defeat, laid down by Christopher Gist"), manuscript map in the autograph of Christopher Gist, brought \$880, the top price of the afternoon, and went to George D. Smith.

"Early West," Articles of an Association by the name of the Ohio Company (1786, 1788), an excessively rare volume, was purchased by F. W. Morris for \$670.

The first American law book ("An Abstract of the Lawes of New England"), by John Cotton, London (1641), a rare copy of this work was secured by J. F. Drake for \$280.

At the second and last session, Tuesday aft., more than 250 lots brought a total of \$2,778.60, making a grand total for the sale of \$6,911.45.

For a rare copy of the history of New Netherlands, by Adriaen van der Donck, R. H. Dodd paid \$495, the highest price of the sale. "Virginia," (a sermon preached at White Chappel, in the presence of many honorable worshipful, the adventurers and planters for Virginia), William Symonds, 1609, was purchased by Mr. L. C. Harper for \$310. The same buyer also secured "The New England Primer" (1773), described as a work of excessive rarity, apparently heretofore unknown for \$150.

Mr. George D. Smith paid \$210 for the first edition of Horsmanden's "Negro Plot" (Daniel Horsmanden).

Halsey English Mezzotint Sale.

The Anderson Galleries have been thronged the past week by print collectors, where the English mezzotints from the Frederic R. Halsey collection have been on exhibition, preliminary to their sale in five evening sessions beginning Monday eve. next, Feb. 5. Nearly a thousand mezzotints are on exhibition, and the collection is the best of the kind ever placed on sale, either in this country or Europe. Connoisseurs are united in the opinion that the finest of all mezzotints is that by Thomas Watson of the portrait by Sir Joshua Reynolds of Lady Broughton, and Mr. Halsey's copy is a superb proof "before the title."

Of almost equal celebrity are Watson's mezzotints of Mrs. Hardinge and Warren Hastings, after Reynolds, and five portraits after Sir Peter Lely—Frances Lady Whitmore, Henrietta Countess of Rochester, Frances Duchess of Richmond, Elizabeth Countess of Northumberland, and Amelia Countess of Ossory; James Watson, also an engraver of high rank, is well represented. His mezzotints of Elizabeth Duchess of Manchester, Georgiana Viscountess Spencer, Mrs. Bunbury, Mrs. Hale, and Anne Duchess of Cumberland are extremely important.

More than 60 prints by John Raphael Smith include his greatest works, and there are 65 by Valentine Green, of which those mezzotints of the Countess of Aylesford, Lady Halliday, and the Duchess of Cumberland are the most notable.

The succeeding sale from the Halsey collection will embrace the work of the modern masters, and is set down for Feb. 26-28, inclusive.

Percy R. Pyne 2nd Print Coll'n Sale.

Views of New York and other American cities, historical China and books relating to New York in the collection formed by Mr. Percy R. Pyne 2nd, are on exhibition at the American Art Galleries, prior to their sale there on the evenings of Feb. 5, 6 and 7.

There are many historical items in the collection, including books relating to early New York; lithographs in colors, aquatints of points along the Hudson, and old forts.

An introduction to the catalog has been written by Mr. Robert Fridenberg, who says "The proportion of original oils and watercolors is much larger and far more important than is usual in collections of this character. The prints are, in the main, in excellent condition."

Kinsley Library to be Sold.

For many years the late William J. Kinsley was a noted handwriting "expert" in New York. He collected a large library of books on professional subjects now on exhibition at the Anderson Galleries to be sold on Mon. to Wed. afts. next, inclusive, with some scarce works on American history from other sources, separately catalogued. Many of Mr. Kinsley's books are rare and important, notably Astle's Origin and Progress of Writing, published in London in 1784, and Humphrey's work published in 1855 are the two most important books on the subject.

Many scarce works on graphology, the handwriting of Junius, the Shakespeare forgeries, on crimes and criminals, and the detection of forgery are in the sale. Among the works on American history are some on Columbus, the debates on the constitution, the history of California, the Indians, the Quakers, and slavery. Some early printed books are catalogued, including a New Testament of 1553, a fine copy of the first edition in English of the Roman Catholic version of the New Testament, and an unusual edition of the Bishops' Version, 1613.

Victor D. Hecht has recently completed a portrait of Mr. Simon Guggenheim.

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